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ABSTRACT

A 28 minute, color videotape program, "Okinawan Festival," was tested in four high school classes in Honolulu, Hawaii. The purpose was to measure the program's effectiveness in providing cognitive information about the Okinawan ethnic group in Hawaii to students in Grades 10-12. A pre-test was administered, the videotape played, and the post-test was then administered in conjunction with an attitude survey. Data analysis (using the Sandler A Statistic) of each group's performance showed significant pre- and post-test differences. Attitude survey data analysis revealed positive attitudes toward Okinawans. The videotape program will be further tested for possible use as instructional material for cross-cultural education in the Hawaii school system. (Included in appendices to this report are the "Okinawan Festival" script, a copy of the pre- and post-test that was administered, an historical overview of Okinawa, and a copy of the Attitude Survey on Okinawans in Hawaii.) (Author/KH)

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THE USE OF VIDEOTAPE IN CROSS-CULTURAL EDUCATION IN HAWAII

by

Shinye Gima, Ph.D.

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TABLE OF CONTENTS

CHAPTER

I. THE PROBLEM 1

II. METHOD 4

III. DATA ANALYSIS AND CONCLUSIONS 5

NOTES 7

REFERENCES 8

APPENDICES

I. SCRIPT FOR VIDEOTAPE PROGRAM, "OKINAWAN FESTIVAL" 9

II. PRE-, POST-TEST 15

III. OKINAWA: AN OVERVIEW 16

IV. ATTITUDE SURVEY 20

CHAPTER I
THE PROBLEM

Present-day Hawaii is an example of a multicultural, pluralistic society which developed as a consequence of a history of migration. The Hawaiians, sailing on long voyages of discovery and colonization from the heart of Polynesia, were the first claimants to the islands. Captain Cook's discovery of the "Sandwich Isles" marked the beginning of the subsequent westernization of the native society, with ultimately disastrous consequences, finally culminating in the overthrow of the Hawaiian monarchy. Agricultural development, primarily in sugarcane and pineapple, created a demand for cheap, hardy, tractable field laborors as well as for skilled crafts workers. Immigrant labor came in waves from China, Portugal, Scotland, Japan, Korea, and the Philippines. Typically, the first generation of immigrants were contract laborers who expected to stay for a few years, build up a "nest egg," and eventually go back to the old country. Over the decades, however, the vast majority of those who emigrated to the islands of Hawaii stayed, married, established homes and vital ethnic enclaves; Hawaii became their permanent home. So it was with the Okinawans.

While presently an integral part, i.e., a prefecture, of the Japanese polity, Okinawa experienced a distinctly different history as a result of her location several hundred miles to the South of the four main Japanese Islands. While basically of Japanese stock, Okinawans developed a culture which was a unique blend of Japanese, Chinese, and Southeast Asian influences. From the 14th to the 19th centuries, the tiny kingdom, also known as Ryukyu or Loo Choo, was a vassal state, paying tribute first to Imperial China and later, also to the Satsuma clan of Kyushu, Japan (Kerr, 1958). During the Meiji era, in 1879, Okinawa was finally annexed by Japan and conferred the status of a prefecture, thus ostensibly becoming an integral part of Japan. However, the characteristics of the Okinawans, i.e., significantly different dialect, dress, customs, foods, and physical appearance, were seen as marks of inferior "country cousins" by the mainstream Japanese people. The distant island prefecture, on the periphery of the nation, was neglected by the central government. At the turn of the Century, out-migration became an economic necessity for the poverty-stricken people of Okinawa. Thousands migrated in the early decades of the 20th Century to the main Japanese islands, to the mainland of China, to Micronesia, to South America, and to Hawaii.

The first contingent of 26 Okinawan contract laborers came to Hawaii in 1900 as a sub-group of the larger Japanese immigrant party. Thousands later followed, until by 1907, approximately 8,500 had come to Hawaii, about a fifth of the total Japanese immigrant population of 44,000 (Matsumoto, 1982). Today, there are qpproximately 40,000 Hawaiian residents of Okinawan ancestry. While Okinawans in Hawaii are counted among the larger Japanese population, they regard themselves as belonging to an ethnic group worthy of identification and preservation as a distinct sub-group.

From the perspective of multicultural education in Hawaii, there are fairly abundant materials on the Japanese but precious little on Okinawa and Okinawans in Hawaii. A survey of print materials reveals no titles suitable for elementary or intermediate grades and a few titles appropriate for high school. Kerr's Okinawa: The History of An Island People (1958) and McCune's The Ryukyu Islands (1975) are the best general histories. On Okinawans in Hawaii there are several scholarly articles (Kimura, 1962; Matsumoto, 1983; Yamamoto, 1957) and a book based on an oral history project, Uchinanchu: A History of Okinawans in Hawaii (1981). An audio tape version of the original oral histories is also available. Three 16mm films on Okinawa are listed as available through libraries: "Aspects of Okinawa" (1963), "Gates of Shuri" (1963?), and "Dances of Okinawa" (1961). The first two are quite dated, with poor color, and, in the opinion of the writer, limited in scope and unsatisfactory for school use. The third, showing three numbers representative of Okinawan classical and folk dance, is esthetically more pleasing, and useful for school age viewers. An examination of JACP's 1983-84 Catalogue of Asian American Materials (1983) shows no listing of print or audio-visual material on Okinawa or Okinawans in Hawaii or the mainland U.S. In summary, there is a dearth of print titles and audio-visual materials on Okinawa or Okinawans in Hawaii suitable for multicultural education purposes.

The videotape program, "Okinawan Festival", is a short version of a 60-minute program produced by the writer in 1983 for the United Okinawan Association of Hawaii. The program is a record of an annual celebration held by the Okinawan community. It documented the planning and preparations, music and dance performances, arts and crafts and martial arts demonstrations, and contest events during the two-day festival. "Okinawan Festival" was broadcast over the community programming channels of two cable television systems in Honolulu. Due to a good response on the part of the Okinawan community to the broadcasts, copies have been sent to Okinawan communities in other areas, i.e., Okinawa, California, Canada, and Brazil. A major factor in the favorable response to

the program may be the scarcity of audio-visual materials on Okinawan culture available for general community distribution or viewing.

The goals and desirable characteristics of multicultural education have recently been delineated by different writers (Banks, 1980; Katz, 1981; Suzuki, 1979; Williams, 1982). Yao (1983) presented a concise statement of the need for multicultural education:

> "Because ethnicity is a salient part of our social system, it is essential that students master the facts, concepts, generalizations, and theories needed to understand and interpret events which are related to intergroup and intragroup interactions and tensions. In recent years, educators have begun to realize the importance of ethnicity in American society and the need to help students develop more sophisticated understandings of the diverse groups that make up America and have a greater tolerance and acceptance of cultural differences." (p. 87)

In addition to learning about other peoples, students need to learn about their own cultural heritage. Suzuki (1979) has postulated, among several, a guideline for multicultural education, that "(It) should start where people are at," i.e., deal with their own ethnic identities, background, and characteristics first.

The rationale for multicultural education in Hawaii's secondary schools is stated in several places in the Program Guide for Social Studies (State of Hawaii, 1979). For example, a Performance Expectation for Grade 10 relevant to multicultural education states:

> "Demonstrate personal behavior that recognizes human worth and dignity in relating to others.
> - Identifies the cultural practices which one's community values.
> - Describes the multicultural heritage of the American nation.
> - Analyzes and evaluates different cultures that have contributed to the development of American society." (p. 21)

Based on the rationale cited above, the presentation of the videotape program, "Okinawan Festival" in a multicultural education context was felt to be justified since it provides sorely lacking information about an ethnic group of fairly good size in the community. The study reported in this paper involved the testing of the use of a shortened version (26-minutes) of "Okinawan Festival" in four classes in two high schools in Honolulu. The question was the effectiveness of the videotape program as a medium for cognitive learning about Okinawan culture by students in 10th-12th grades.

CHAPTER II
METHOD

The videotape program "Okinawan Festival" was shown to four classes in two high schools in Honolulu. At the first school (School A) Japanese language students in 10th, 11th, and 12th grade participated. The number of subjects were 18, 15, and 15, respectively. At the other school (School B) 22 students in an Asian Studies course participated. The post-test scores for the 12th graders at School A were lost, however, and their scores were not used in the study. Thus, a total of 55 students in the two schools had complete scores and were the subjects reported in this study. The sex ratio for the total group was roughly equal.

The videotape program and the pre- and post-tests were presented in one class session, 50 minutes long, at School A by the investigator. At School B, the pre-test was administered the day before by the cooperating teacher, and the videotape program and post-test were handled by the investigator. The script for the program and the pre-, post-test are presented in Appendices I and II, respectively.

At School A, after an introduction by the classroom teacher, the investigator (the writer) explained briefly the purpose of the study, and had the students do the pre-test, which was a one-page, 17-item multiple-choice and true-false instrument. Immediately following, the videotape program was presented. Then, the post-test, which was the same form as the pre-test, was taken. At School B, the procedure was the same except for the pre-test being administered by the classroom teacher the day before. At School A, a second session was presented, which consisted of a demonstration/lecture on Okinawan martial arts by a college student, holder of a 3rd degree black belt, and of Okinawan ancestry. At School B, copies of a 4-page overview of Okinawa for use by the students and the teacher were presented (See Appendix III). At all sessions, an Attitude Survey was also completed by the students, at the end of the session.

CHAPTER III
DATA ANALYSIS AND CONCLUSIONS

The effectiveness of the videotape program "Okinawan Festival" for learning cognitive information on the Okinawan ethnic group in Hawaii was tested by using a pre- and post-test design. Runyon and Haber (1967) pointed out the equivalence of the Sandler A Statistic and the t-test for correlated samples. The formula for the A Statistic is as follows:

$$A = \frac{\text{the sum of the squares of the differences}}{\text{the square of the sum of the differences}}$$

$$A = \frac{\Sigma D^2}{(\Sigma D)^2}$$

The value of A for the appropriate degrees of freedom is read off a table of probabilities, which are equivalent to the t-test probabilities (Runyon & Haber, 1967. p.299). Observed and tabled values of A and the degrees of freedom at $p<.01$ (one-tailed test) for each of the four subject groups are presented in Table I.

TABLE I.

ANALYSIS OF A STATISTIC FOR PRE- AND POST-TEST DIFFERENCES

GROUP	N	D	D^2	DOF n-1	Obs. A	Tabled A p<.01	DECISION
School A: 10th	18	84	462	17	.065	.199	Significant
11th	15	107	911	14	.079	.202	Significant
School B:	22	84	424	21	.06	.196	Significant

Data analysis indicates significant differences between pre- and post-test scores for each of the groups. While the study involved just three groups with a total of 55 students in two high schools, the results seem to indicate that the videotape program is an effective means of learning about Okinawans.

An Attitude Survey was also completed by the students, including the 12th grade group at School A. This was a 9-item instrument which asked for subject responses on a five-point scale, from 1 - Strongly Agree to 5 - Strongly Disagree, to various statements, each expressing negative or positive attitudes toward Okinawans. For example, "My family would object to a family member marrying an Okinawan." is an example of a negative attitude, while "I would

like to try Okinawan food." was a positive attitude. (See Appendix IV). In the scoring of the survey, the negative statements were weighted so as to be consistent with the weights of the positive statements, i.e., 1 for the most positive response and 5 for the least positive.

The completed surveys were categorized into three groups according to ethnic background of students, which information had been asked for in the survey form. These groups were I. Okinawans and Part-Okinawans, II. Japanese and Part-Japanese, and III. Others. The reasoning for such categorizing was that (a) Okinawan students were expected to be the most favorable in their responses to the survey, (b) Japanese and Part-Japanese should be sympathetic to Okinawans, who are ethnic "cousins," and (c) students of other ethnic background would be less positive in their attitudes to Okinawans. The survey results are summarized in Table II.

TABLE II

MEAN RATINGS ON ATTITUDE SURVEY

Groups	I. Okinawans & Part-Okinawans		II. Japanese & Part-Japanese		III. Others	
	N	MEAN	N	MEAN	N	MEAN
School A: 10th	1	2.0	9	2.1	9	2.3
11th	9	1.6	11	3.2	9	1.9
12th	0	-	7	1.6	9	1.7
School B:	6	2.1	5	2.4	14	2.3
Total N & Combined Mean	16	2.0	32	2.4	41	2.1

Analysis of the survey results show the following:

(a) As expected, the Okinawan group's responses showed a positive attitude toward themselves, i.e., a combined mean rating of 2.0 across all four classes, on a scale of 1 to 5, 1 being most positive.

(b) The Japanese and Part-Japanese students had combined mean rating of 2.4, which is approximately between 2 and 3 on the scale. This was third in ranking of the three category groupings, behind the Others group.

(c) The Others group had combined mean rating of 2.1, which put them a close second to the Okinawans, and better than the Japanese group.

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16. Film: Dances of Okinawa. 1961. Cine-Pic Hawaii (George Tahara). 11 min. sound/color.

17. Film: Gates of Shuri. 1963? International Film Distributors. 17 min. sound/color.

APPENDIX I

"OKINAWAN FESTIVAL" SCRIPT
(MODIFIED VERSION: 28-MINUTES)

SCENE	NARRATION
Title: "OKINAWAN FESTIVAL	
Map of Okinawa	Okinawa is the southernmost prefecture of Japan. At the turn of the century, it was an impoverished backwater of the Japanese nation.
Diamond Head	Seeking jobs overseas, 26 men from Okinawa emigrated to Hawaii in 1900,
Honolulu Harbor	the first of thousands who eventually came to labor in the sugarcane and pineapple fields.
Sugar cane workers	
Pineapple field	In due time,
Pineapple worker	the emigrants sent for picture brides from their villages,
Young women	forsaking dreams of returning to the old country.
Old woman	Hawaii was now home, the birthplace of their children.
Family picture	Okinawans made steady progress over the years.
Honolulu scene	When war came, their sons fought on the battlefields of Europe and the Pacific.
AJA soldiers	Today, Okinawans in Hawaii hold a respected place in the
Modern-day couple	community, even holding high offices in State and County
Hawaii State Capitol	government.
Family picture	While enjoying the fruits of progress, Okinawans feel strongly
Old and young	that their unique cultural heritage must be passed on.
United Okinawan Association-- various Festival Committees and preparation activites.	An Okinawan Festival was conceived as a way of sharing this cultural heritage, with the younger generation of Okinawans as well as with the other people of Hawaii. The United Okinawan Association enlisted the aid of the various member organizations. Months of planning and preparation took place under 35 planning committees in such activities as scrip sales, manpower, food booths, publicity, program brochures, contest events, music and dance performances, arts and crafts demonstrations, and martial arts events. Rehearsals were held for the various music and dance events. A cultural Village was prepared to demonstrate various Okinawan arts and crafts.

The outdoor mainstage was prepared and food booths constructed. The pavilion Gateway was decorated with colorful banners. A poster contest was held several months prior to the festival as part of the publicity campaign. Television and radio spots as well as flyers also publicized the event.

Ala Moana Park

The Festival was held over two days: Saturday, Aug. 20, and Sunday, Aug. 21, at McCoy Pavilion of Ala Moana Park.

Eisa Dance

An Eisa dance group of the United Okinawan Association, led by Violet Ogawa, opened the Festival with the dancing of the Eisa. The Eisa is a folk-dance traditionally performed at the beginning of a festive occasion, such as a village celebration.

Lion Dance

The lion dance is performed to drive away evil spirits. Chinese in origin, the lion dance is just one example of foreign culture that was introduced into Okinawa, especially during the historical period when the Okinawa kingdom carried on extensive maritime trading between China, Southeast Asia, and Japan.

Festival Crowd

Senior Citizens' Dance Troupe

The opening event at the courtyard main stage was the performance of folk dances by the Okinawan Dance Club, a group of Senior Citizens taught by retired dance teacher, Shizu Kaneshiro.
The club maintains an active rehearsal and performance schedule. They are frequently called upon to dance at multiculture events throughout the city.
Appropriately, the dance number is "Okinawa Sodachi," which is translated as "Brought Up in Okinawa." The dance tells of the joys of learning to be Okinawan.

Okinawans share common ethnic and cultural roots with the rest of the Japanese people. However, their location far to the south of the main island group isolated them from the mainstream of Japanese history.

Over the centuries, Okinawan culture developed as a unique blend of the native Japanese plus Chinese and Southeast Asian influences.
Some of the distinguishing features of the Okinawan culture may be seen in their dialect, music, and dance, foods, clothing, and customs.

Classical Dance

This dance number is "Kotei Bushi", an example of classical Okinawan dance. This type of dance originated in the palaces and courts of the Okinawan kingdom, several hundred years ago. This origin of the classical dance is reflected in the stately, solemn pace of the music, the slow, graceful movements, and the rich, elaborate costumes of the period worn by the dancers. The lyrics of the song are written in the archaic Okinawan dialect.

The dancers are members of Yoshino Nakasone's Majikina Dance Academy.
In the 1600's, the kingdom of Okinawa was taken over by the powerful Satsuma clan of Kyushu, Japan.
Later on, in the 1870's Okinawa became one of the perfectures of Japan and its royal court abolished.
As a result, the post of Master Instructor of Music and Dance to the Royal Court was dissolved.
Thereafter, the legacy of classical music and dance was preserved by individual master teachers, who established private academies.
Today, in Okinawa as well as in Hawaii and California, many schools of Okinawan music and dance pass on this rich inheritance of Okinawan culture.

Crane & Turtle Dance

In the far east, the crane and turtle are revered as symbols of long life. This dance, expressing the ideal of long and fruitful life, is performed by young women enrolled in the Kikue Kaneshiro Dance Studio.
The rich heritage of Okinawan music and dance is nurtured and passed on to the younger generations through numerous schools, taught by certified teachers.

Years of diligent study are required to master the large repertory of classical and folk dance. Today, more and more young people, of Okinawan background, as well as of other ethnic groups, are studying Okinawan music and dance.

Young dancers in blue costumes.

"Minato Kuri" is danced by another group of young girls, also enrolled in the Kikue Kaneshiro Dance Studio.

Musicians

Music for folk dances is provided by the sanshin, which is smaller than the Japanese samisen, and drum.

Young dancers in fisherfolk dance

"Tanchame" is a lively folk-dance about a fisherman and his wife. These young dancers are enrolled in the Cheryl Nakasone Dance Studio.

Hat Dance, by young women

This is the "Kasa no Odori", danced by members of the Majikina Dance Academy.

Young Okinawans

The Young Okinawans of Hawaii are one of the many groups affiliated with the United Okinawan Association. They are active in promoting awareness among the younger generation of Okinawan culture.

Food booths

Pigs' feet soup and Andagi, a kind of doughnut, are Okinawan foods popular among many ethnic groups in Hawaii.

Culture Village:
Pottery
Calligraphy
Weaving

Pottery-making was one of several Okinawan arts and crafts demonstrated in the Culture Village. Throughout the village, in addition to observing demonstrations, visitors were encouraged to actually try the various arts and crafts - a "hands on" approach.

The Culture Village was organized by the Hui O Laulima, an active women's group affiliated with the United Okinawan Association.

Kimono display

On display in the kimono booth were examples of traditional Okinawan clothing.

For a nominal fee, visitors could be dressed up in a classical dance costume and have their picture taken.

"Popo" - making	Making Po-po, an Okinawan crepe dessert, was also demonstrated.
Language Lab	A language laboratory, using audio tapes of common Okinawan vocabulary, was a popular booth.
"Sanshin" player	Yoshiko Kawakami, one of the oldest active teachers, demonstrates playing on the sanshin.
Visitors in exhibit area	The culture village attracted a continuous stream of visitors
"Koto" playing	Here, Mrs. Kawakami is showing a visitor the technique of plucking the strings of the koto.
Karate: "Kata"	This is Kimo Hall, a visiting karate expert from Massachusetts, doing a Kata. Karate was another cultural tradition which was originally brought in from China. Over the centuries, Okinawans developed different styles of karate and other martial arts. Today, those arts are taught in many parts of the world.
Young students	These young people are members of the Hawaii Sembukan Karate Dojo.
"Kobudo" weapons	When Okinawa came under Satsuma control, they were forced to give up military weapons, such as swords. As a result, Okinawans developed techniques using farm implements as weapons. These were known as Ko-bu-do. Examples shown are the Tun-fa and the Sai.
Kata, with oar	Another example of ko-bu-do is demonstrated by Tomu Awakawa, head instructor of the Hawaii Sembukan Karate Dojo, performing the "kai-bo-gata", using the oar.
Hairy Chest Contest	In spite of the hardships they have suffered, Okinawans know how to have fun. A hairy chest contest provides plenty of hilarity as contestants representing village organizations, known as Sonjinkai, show off their hairy masculine charms.
"Tsunahiki" finals	Tsunahiki, or Tug-of-War, is a popular event. Several teams representing different villages joined in the competition. This is the finals.

Victory dance	The Katsuren Chojin Kai team finally wins: members and supporters break out into a spontaneous celebration at the Awards presentation, dancing the kachashi, a spirited free-style dance.
"Andagi" contest	The andagi eating contest drew an enthusiastic crowd. The andagi is an Okinawan doughnut. To win, you have to finish eating the andagi, then whistle.
"Bon" dance	The Young Okinawans lead the Bon dance. Dancers are dressed in traditional yukata while the drummers are in eisa costume.
	Festival spectators join in, becoming part of the dance queue.
	This type of community folk dance is held in conjunction with the O-Bon season, which is a religious activity practiced by Japanese Buddhists. Of course, here in Hawaii, other ethnic groups enjoy the festive nature of the Bon-Dance and frequently join in the dancing.
"Kachashi" dancing	At last, the Festival is over. It has been a huge success. Spontaneous kachashi dancing celebrates the joyful occasion, bringing the Okinawan Festival to a happy conclusion.
credits:	
	(END)

APPENDIX II

PRE-, POST-TEST

OKINAWANS IN HAWAII

This is meant to find out how much you know about Okinawans in Hawaii. Please answer the questions quickly, but as best as you can. This will NOT BE USED for grading. Thank you.

I. Multiple Choice: Circle the letter of best choice.

1. Okinawa is located (a) near Australia (b) near Mexico (c) near Japan (d) near Hawaii
2. Okinawans have been in Hawaii since (a) 1600 (b) 1350 (c) 1900 (d) 1920
3. When Okinawans first migrated to Hawaii, they worked (a) as cowboys (b) as store clerks (c) as sewing machine operators (d) none of the above
4. The Okinawan Festival was organized by (a) Hawaii State Government (b) City and County of Honolulu (c) Japanese Chamber of Commerce (d) none of the above
5. The eisa dance is (a) a group folk-dance (b) a slow, classical dance (c) a karate-dance (d) a solo, folk-dance
6. The lion-dance is (a) Japanese in origin (b) a native Okinawan dance (c) Korean in origin (d) Chinese in origin
7. Okinawan culture is a mixture of (a) Asian cultures (b) Japanese and Chinese cultures (c) Korean and Chinese cultures (d) Southeast and Asian, Korean and Chinese cultures
8. As an ethnic group, Okinawans are descended mainly from (a) Chinese (b) Japanese (c) Korean (d) Southeast Asians

II. TRUE or FALSE. Write in T or F.

_____a. Today in Hawaii the music and dance of Okinawa is slowly disappearing.

_____b. Okinawan karate uses a variety of farm tools as weapons.

_____c. Karate was introduced from China into Okinawa.

_____d. The trumpet is a common musical instrument in traditional Okinawan music.

_____e. The kachashi is a typical classical dance number.

_____f. Tsunahiki is a form of Okinawan soccer.

_____g. Andagi is a type of Okinawan doughnut.

_____h. A Bon-dance in Okinawa is held indoors, not outdoors, as in Japan.

_____i. Okinawan people are usually very dignified and quiet.

APPENDIX III

OKINAWA: AN OVERVIEW

by Shinye Gima, Ph.D.

April 1984

Okinawa is one of Japan's 46 prefectures (analogous to the states in the U.S.A.). It is part of the Ryukyu archipelago, a chain of islands that stretch 750 miles between Kyushu, Japan and Taiwan. The main islands which make up Okinawa Prefecture are Okinawa, Miyako and Yaeyama. Okinawa island itself is a long, twisted "Rope in the Sea" about 30 miles long and 2 - 8 miles wide. The climate is sub-tropical and humid, with temperatures ranging from about 70^{o} in winter to 90^{o} during summer. During early fall, typhoons occasionally lash the islands, causing property and crop damage. Much of the island is hilly and wooded; the soil is poor, yielding crops of rice, sugar cane, pineapple, sweet potatoes, and vegetables. Most of the population of about a million are crowded onto the island's southern half, where the main city, Naha, and other towns, as well as U.S. military bases, are located.

Early History

The pre-historic Okinawans may have been a mixture of migrating peoples from Japan, to the north, and Southeast Asia and Taiwan, to the south. There may have been inter-mixing with the aboriginal Ainu people. Early Okinawan culture showed traits similar to early Japanese culture. Studies of old Okinawan customs provide clues to the character of pre-historic Japan. For example, language similarities have been noted between the Okinawan dialect and the language spoken in Japan in the 8th Century A.D. Other sources of cultural influence are indicated by similarities of Okinawan culture to those found in Taiwan, Philippines, and Southeast Asia.

A major cultural influence was China, especially from the 14th Century to the 17th Century. After the Chinese invented gunpowder, they increased trade with Okinawa, in which Okinawan sulfur was a major item. A tributary relationship was established between the tiny island kingdom, called Loochoo (Ryukyu) by the Chinese, and Imperial China. A profitable trade was carried on by Okinawan merchantmen, transshipping goods between China, Japan, Korea, Siam, Malacca and Java, under "permission" and "protection" of the Chinese court. For centuries, the Chinese language, customs, arts and crafts were an important influence on the cultural development and lifestyles of the

Okinawan royalty and upper classes. The "Chinese Connection" continued until the end of the 19th Century, when the creaky, tradition-bound Chinese nation increasingly fell prey to the aggressive European nations and the upstart Japanese, and China could no longer "protect" the Okinawan kingdom from the aggressive Japanese.

Japanese Domination/Recent History

In 1609, the un-warlike Okinawans were conquered by the Satsuma "han" (clan), of Kyushu, in the name of the Japanese Shogunate. Thereafter, the Okinawan kingdom paid tribute to two powerful neighbors, Imperial China and the Satsuma clan. Satsuma forced a heavy tax burden on Okinawa and extracted much profit from the international trade which was continued; the strong cultural and tributary ties established over the centuries with the Chinese court were carried on and the new arrangements with the Satsuma were kept hidden. After the 1609 takeover, the Okinawan economy began to decline under the burdnens of the lost trade profits and the Satsuma taxes. In 1879, as part of the "modernization" process of the new Japanese nation begun during the Meiji era, Okinawa's status was officially changed, arbitrarily, to that of a prefecture. The royal house of Okinawa was dissolved, and the royal family forced to move to Tokyo to live. Okinawa was governed by officials sent from Japan.

As a prefecture, Okinawa suffered neglect by the Japanese central government. Due to her distant location, Okinawa had been isolated from the mainstream of historical events that shaped the main islands of Japan. Over the centuries, she had developed a unique cultural blend of Japanese, Chinese, and Southeast Asian influences. Now, her unique characteristics of language, dress, customs, and physical appearance were seen by the mainland Japanese as marks of strange "country cousins." Okinawans were treated as second-class citizens. At the turn of the 20th Century, Okinawa had the lowest standard of living in Japan. Migration to other lands was a powerful incentive for material progress. In 1900, the first Okinawans came to Hawaii, along with other Japanese, to labor in the sugar cane fields. Eventually, thousands migrated to Hawaii to work and establish homes. Other Okinawans migrated to Japan, Micronesia, and Brazil and Peru in South America.

Okinawa suffered terribly during World War II. As the once-powerful Japanese armed forces were pushed back closer and closer to their homeland

by the Allied Forces, Okinawa was built up as a key point in the Japanese defense ring. In April, 1945, the island, battered by bombing and shelling, was invaded, thus becoming the first and only part of the Japanese nation to be actually invaded. The Battle of Okinawa was Japan's last gasp of resistance until the bombing of Hiroshima and Nagasaki finally forced a surrender. During the fierce fighting, which lasted for three months, thousands of American and Japanese soldiers, as well as Okinawan civilians, were killed or wounded. The southern fourth of Okinawa, where most of the fighting took place, was devastated. After the surrender, Okinawa was kept under U.S. control, as a military bastion, until she was returned to Japan, in 1972. Today, Okinawans enjoy full citizenship rights as a prefecture within the Japanese nation.

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APPENDIX IV

OKINAWANS IN HAWAII

ATTITUDE SURVEY

PART I

Do NOT write your name.

1. Your age _____ 2. Male _____ Female _____

3. Your own ethnic background _____

4. Are you of Okinawan ancestry? Yes_____ No_____ If yes, check portion below:

- ☐ Full (Both parents Okinawan)
- ☐ Half (one parent Okinawan)
- ☐ Less than half

5. Do you have friends that are of Okinawan background? Yes☐ No☐ Not sure☐

PART II

For each statement below, mark your response by circling the number on the scale, according to how much you agree or disagree with the statement. "Okinawan" refers to Okinawans in Hawaii.

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. My family would object to a family member marrying an Okinawan.	1	2	3	4	5
2. I would like to try Okinawan food.	1	2	3	4	5
3. To me, Okinawan culture is strange.	1	2	3	4	5
4. I would like to learn more about Okinawan culture.	1	2	3	4	5
5. I would prefer not to have an Okinawan for a close friend.	1	2	3	4	5
6. I would not care to try Okinawan food.	1	2	3	4	5
7. I am not interested in learning more about Okinawan culture.	1	2	3	4	5
8. It would be easy for me to accept an Okinawan for a close friend.	1	2	3	4	5
9. I would like to have an Okinawan boy/girl friend.	1	2	3	4	5

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THE USE OF VIDEOTAPE IN CROSS-CULTURAL EDUCATION IN HAWAII

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ABSTRACT

A videotape program (28 minute, color) "Okinawan Festival," was tested in four high school classes, (three in Japanese Language courses, and one in an Asian Studies course), in Honolulu, Hawaii. The purpose was to measure its effectiveness in learning cognitive information about the Okinawan ethnic group in Hawaii. A Pre-test was administered, the videotape played, and the Post-test (same form as Pre-test) administered immediately following. An Attitude Survey was also administered at the end of the session.

Data analysis (Sandler A Statistic) of each group's differences in pre-, post-test scores showed significant differences, $p<.01$. Attitude Survey data analysis revealed positive attitudes toward Okinawans. The videotape program will be further tested for possible use as instructional material for cross-cultural education in Hawaii school system.

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